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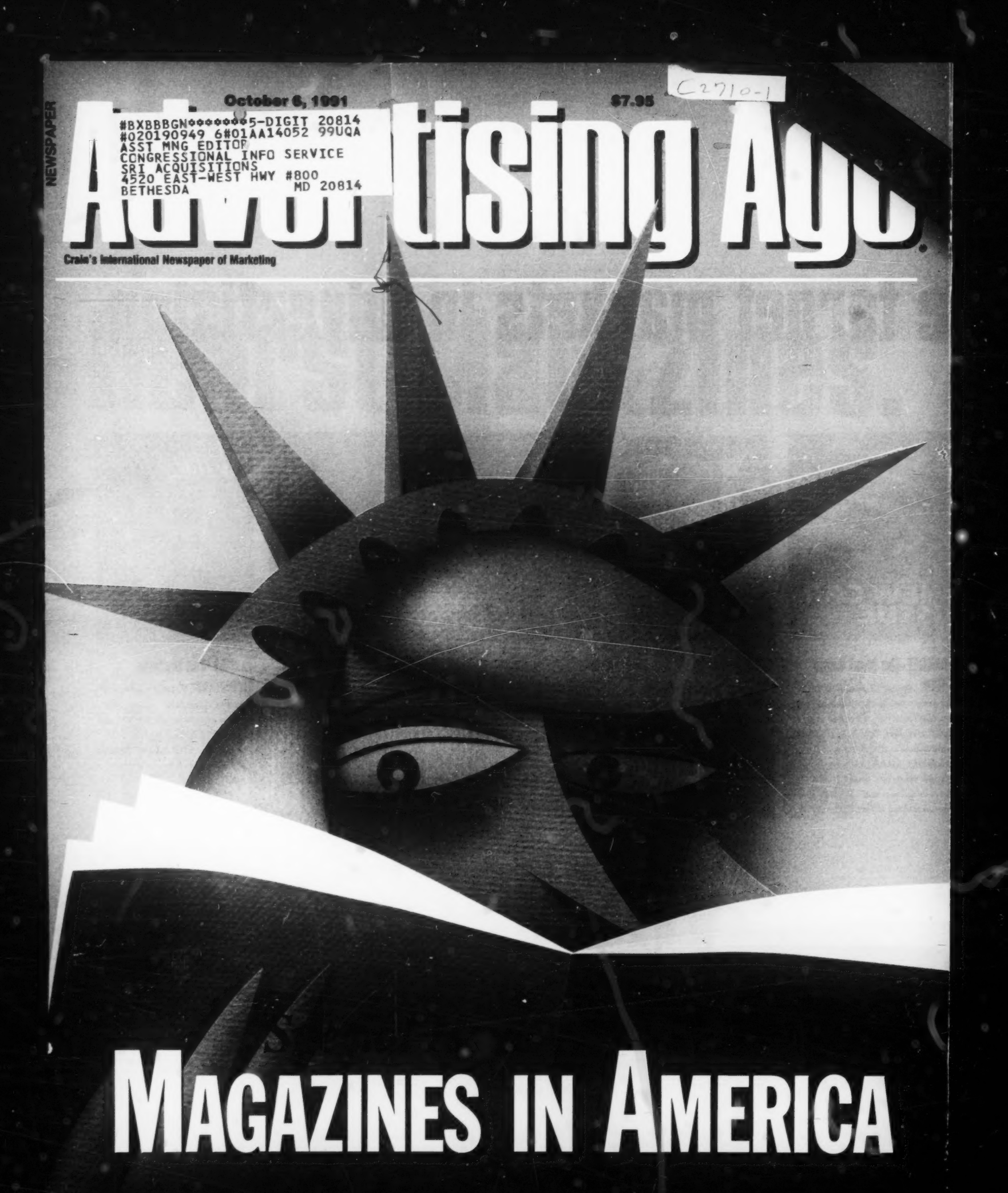
Crain's International Newspaper of Marketing



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Advertising Age

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Joe Gaul

A Few Words About This Special Issue

It is altogether fitting for *Advertising Age* to mark the 250th anniversary of magazine publishing with this special issue.

When you read through our pages, however, you will see that this is not a fuzzy-warm exercise in nostalgia. Anyone associated with publishing is far more interested in the next 250 years than in the last 250 years.

Joe Cappo

Our aim, therefore, was to concentrate on the present and the future, with a few selected stops recalling the glorious past of the industry.

These are crucial days for magazine publishing, as well as the whole media marketplace. And I'm not talking about the recession here. The business slowdown is only a minor irritant. If our government plays its cards right, it will be over in a year or so.

Something more profound is taking place, though. Over the past decade, media consumption patterns of Americans have shifted dramatically. This has occurred because Americans have changed dramatically. And it should not be startling news to publishers.

It certainly isn't to advertisers. These longtime supporters of publishing have tracked the changes in American consumers and have tried to respond by altering their own media-buying patterns. In this process, many magazines have been wounded, some mortally. But virtually all of them have gotten a little more sober about this business of publishing.

This is one of the benefits to come out of the restructuring of reader and advertiser habits. Publishers have been forced to pay closer attention to what they are doing. And they are rediscovering the necessity for marketing.

I don't mean marketing in the narrow sense of advertising and selling their products, but in the much broader sense of determining what the market wants, developing the appropriate product and finding the most effective way of delivering that product.

Yes, it's Marketing 101. But those who flunk the course can't expect to succeed in publishing, or any other business. And so, it is in that environment that we begin the next 250 years of magazine publishing.

It is important to note publishing faces old challenges as well as new. One of them is the nagging functional illiteracy of so many Americans, adults and children. As a result, *Advertising Age* has pledged to donate a percentage of the revenues of this issue to Project Literacy U.S. A check for $15,000 will be presented to the organization at the American Magazine Conference being held this week in Naples, Fla.

And if there is any lingering question as to why we have decided to concentrate on the future rather than the past, remember this: We can change the future.

Joe Cappo

Joe Cappo
Publisher, *Advertising Age*

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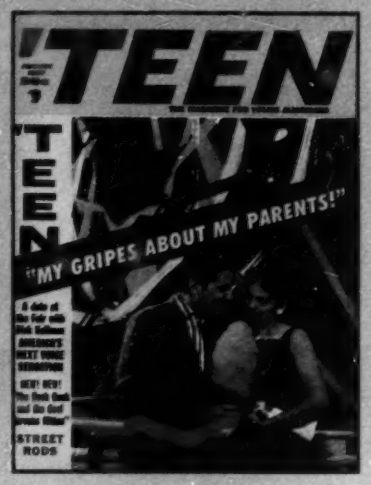

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STRONG ROOTS FOR CROSS-MEDIA

In an area that may grow from 5% to 20%, magazines often form the firm bond for ad-package buys that cross media lines

By Joe Mandese

Advertising agencies like to think they're always a step ahead of the client and 100 yards in front of the media. When it comes to cross-media deals, however, the media seem to be setting the pace.

With media companies—primarily print media operations—leading the way into multimagazine and cross-media strategies, agencies are starting to restructure media buying operations to accommodate the deals.

Cross-media packages, involving several different media opportunities from a single company or a partnership of various media providers, currently account for no more than 5% of all media buys. But that could rise to as much as 20% in the next few years, estimates Arnie Semsky, exec VP-worldwide media director at BBDO Worldwide, New York.

So far, the magazine industry is leading the way with opportunities. For all the talk of multiple mediums, agency executives say most cross-media deals done to date really evolve around a primary medium: print.

"A lot of these deals really aren't cross-media at all. They're concentrated in a single area, which is magazines," says Larry Cole, exec VP-media director of Ogilvy & Mather, New York.

Magazine publishers probably embraced the concept earlier than most media out of necessity, says Jack Irving, exec VP-director of media operations, Saatchi & Saatchi Advertising, New York.

"The magazine business over the past two years has been extremely soft, and a lot of publishers saw this as a new revenue opportunity. But up until this last upfront buying season, the network TV business had been relatively strong, and maybe they

Print's top players trim spending

Top 50 agencies by magazine billings in 1990 (in millions), and percent change from 1989

1	Saatchi & Saatchi Advertising Worldwide	$323.3	−7.1%	26	AC&R Advertising	$54.5	−15.2%
2	Young & Rubicam	272.3	3.4	27	Hal Riney & Partners	54.0	20.0
3	J. Walter Thompson Co.	256.0	−0.3	28	Eisaman, Johns & Laws Advertising	53.4	32.6
4	McCann-Erickson Worldwide	228.0	−14.4	29	Klemtner Advertising	53.0	−0.6
5	Leo Burnett Co.	205.5	−0.9	30	Wunderman Worldwide	51.1	40.7
6	BBDO Worldwide	189.3	4.5	31	Geer, DuBois	46.1	−10.4
7	Ogilvy & Mather Worldwide	187.7	8.7	32	DCA Advertising	41.7	−1.2
8	Grey Advertising	184.9	9.1	33	McCaffrey & McCall	41.0	0.0
9	DDB Needham Worldwide	179.4	−1.6	34	Lord, Dentsu & Partners	37.7	−11.3
10	D'Arcy Masius Benton & Bowles	178.5	1.4	35	Grace & Rothschild Advertising	37.7	17.1
11	Foote, Cone & Belding Communications	175.8	7.4	36	Scali, McCabe, Sloves	37.2	NA
12	Lintas:Worldwide	168.2	−19.5	37	Sudler & Hennessey	37.2	−9.9
13	Bozell Inc.	156.8	−21.4	38	Margeotes Fertitta & Weiss	36.2	31.9
14	Backer Spielvogel Bates Worldwide	153.4	−0.1	39	Fallon McElligott	32.6	−12.5
15	Ketchum Communications	149.1	23.5	40	Rubin Postaer & Associates	31.7	15.6
16	Della Femina McNamee	133.7	43.8	41	McKinney & Silver	31.5	18.7
17	Campbell-Mithun-Esty	116.7	2.5	42	Dorritie Lyons & Nickel	30.6	−2.7
18	TBWA Advertising	100.9	21.3	43	Cramer-Krasselt	29.1	8.7
19	N W Ayer	92.8	−15.4	44	Levine, Huntley, Schmidt & Beaver	28.9	−21.6
20	Tarlow Advertising	92.0	75.4	45	Wyse Advertising	28.0	10.8
21	Chiat/Day/Mojo Advertising	90.7	−30.2	46	Hill, Holliday, Connors, Cosmopulos	27.5	−13.5
22	Ross Roy Group	83.0	38.1	47	M.E.D. Communications	25.0	31.6
23	Lavey/Wolff/Swift	80.0	29.1	48	Mullen Advertising	24.0	11.0
24	Laurence, Charles, Free & Lawson	62.8	6.0	49	Avrett, Free & Ginsburg	23.8	76.7
25	Ally & Gargano	61.0	−5.4	50	Rosenfeld, Sirowitz, Humphrey & Strauss	23.4	−14.0

Source: *Advertising Age*
Note: Magazines include consumer magazines, newspaper distributed Sunday magazines, trade publications, medical journals and farm publications.

CRACKING BARRIER

(Continued from Page 32)

works into the binding process. A pharmaceutical client plans to use the process in a direct-mail effort this month.

The motion notion

Mr. Rapp predicts an increased use of lenticular images, or color images printed on finely corrugated plastic that seem to move when tilted. Mr. Rapp says he's heard reports of new technology that has cut the cost of creating these images by 90%.

Taking a big byte

Creatives recognize the omnipresence of the computer in making print ads. But some say thanks to high-end art software, the computer will be used more frequently to compose illusionary images.

"More people are using computers to create the impossible looks or environments that are eye-catching," says Andy Montag, graphics director at Bazooka Graphics.

Show and smell

The advent of newer technologies hasn't changed opinions on two more common processes: holographic and scented ads.

Holographic ads call attention to themselves, says John Gruen, senior VP-creative director, Ogilvy & Mather, New York. "The reader's being asked to do something to the ad: turn it upside down or side to side," he says.

Holographic ads can work if they demonstrate some aspect of the product, says Steve Hayden, executive creative director at BBDO Worldwide, Los Angeles.

His most notable experience with the process was for an L.A. Gear ad showing a shoe's structure. "It did a great job of demonstrating the technology" in the shoe, he says.

The problem with scented ads is their intrusiveness, Mr. Hayden says. "Now magazines smell of 100 different things," he complains.

But others say the method is a perfect sampling tool.

"It's been a slam dunk for perfumes," Mr. Gruen says. "If the device calls attention to the product, then it's worth it. But if it's like whipping up a skirt just to get attention, it's not as effective."

Costs create concerns

The use of these techologies is still relatively scarce, especially considering production costs. Still, creatives are split over whether new technologies have lasting impact on consumers and, more important, their purchase habits.

"These technologies break through the clutter. When they're used in advertisements, they turn what was an ordinary ad into something that's spectacular and grabs consumers' attention," says Ernie Capria, VP-marketing services at Carillon Importers.

"Every time you hold that person another second or two or three, the impression that's being given—the Absolut name—is being driven into the person's memory bank and the recognition becomes stronger," Mr. Terriss says.

But other creatives disagree.

"The whole idea of an ad is not just to do a clever ad, but to remember who it was and

High costs for high-tech wizardry

Per-piece costs of print technologies (based on order of 1 million pieces)

Talking ads (6-second play)	$2.25*
Reflective light technology	$2.00+
Lenticular image 7"x10"	$1.00-$1.50*
Liquid-filled ads	$0.85
Singing ads	$0.81*
Heat-sensitive ink	$0.62
Stereo viewers	$0.55*
3D images	$0.23

Notes: Costs do not include binding into magazines. * Cost of printing art not included.
Source: Gerald & Cullen Rapp; Signature Marketing; Opsigraphics Corp.; Calet, Hirsch & Spector; Bazooka Graphics.

John Hall

didn't see as much of a need."

As a result, companies with strong publishing roots, such as Time Warner, Meredith Corp. and Hearst Corp., have led the charge into cross-media efforts, he says.

For the concept to grow, agencies have to shift resources in their media departments so traditional planning groups are better prepared to deal with the components of cross-media deals, says Mr. Semsky.

Because many cross-media buys are print-related, print buyers may act as the catalyst. But they are not necessarily the wisest choice to guide the deal.

Planners must be equipped to deal with non-traditional media, such as in-store, and other marketing communications not normally planned in agency media groups, including direct marketing, promotion and PR, says Mr. Semsky.

"We're talking about something that is not just a media concept. These are really marketing concepts," says Mike Drexler, exec VP-worldwide media director of Bozell, New York.

"We're really talking about the need for renaissance media planners," says David Verklin, senior VP-corporate media director of Hal Riney & Partners, San Francisco. "You need a planner who can do everything from matchbook covers to direct mail to newspaper, TV and outdoor."

Nancy Smith, exec VP-director of print media relations of Young & Rubicam, New York, says most of Y&R's cross-media discussions take place with the agency's Print Services Group, because most of the cross-media deals being pitched by the media emanate from the publishing side.

"But it could come from any group," she adds. "It goes through Print Services Group if it is print-based. If it is something that comes from a network, it would go through our network group."

One reason for the magazine industry's early inroads in cross-media is magazine reps traditionally have courted agency planning groups, Mr. Irving says. At the same time, TV sales executives have emphasized contact with special buying groups at agencies.

"By the nature of their business, magazine people have always been much more accessible to agency planning groups," explains Mr. Irving.

Y&R's media executives believe the agency's planning groups are the best place to evaluate cross-media buys for clients.

"You've got to start out with your business. What is it your clients need and who can best supply you with it," explains Beth Rockwood, exec VP-director of communications planning.

To date, Y&R executives have yet to hit on the right mix. The agency has yet to do a major cross-media deal.

The thing holding back cross-media packaging growth is that it tends to originate from the seller, says Mr. Irving. He and other agency media executives would like to see media reps begin responding to specific client and agency needs.

Toward that end, Saatchi created a cross-media task force a little more than a year ago to acquaint senior media executives with opportunities offered by cross-media vendors and identify strategic client needs they could fulfill.

"We're talking about something that is not just a media concept. These are really marketing concepts."

Fifteen senior Saatchi media executives, from the associate media director level up to the media director, were each designated one multimedia company to become intimate with. The companies range from Time Warner to Capital Cities/-ABC.

"The first task was fact-finding; learning what these companies had to offer," says Mr. Irving. "The second task was identifying areas [where] our clients could benefit from them."

Other agencies are developing similar committees to evaluate and recommend cross-media.

George Hayes, senior VP-director of Comcord Group and McCann-Erickson Worldwide, New York, says the agency has twice-monthly meetings in which they discuss such deals.

"It's the No. 1 topic," he says, adding that the trend among clients, including Nestle, to consolidate media buying with one agency is accelerating cross-media talks.

"These consolidations are not just to leverage budgets, but [they are] an opportunity to have one resource looking at things like cross-media. It's a total picture," he says.

Regardless of the structure agencies use to evaluate cross-media packages, Mr. Drexler says the key to making them successful is making sure someone has authority to expedite the deals.

"Everyone is trying to find a formula that works for them and that has to be consistent with the culture of their agency, but the key is somebody has to be there to drive it and make sure it happens," he says.

"Someone has to break down the turf barriers so the deal doesn't get bogged down with conventional wisdom. That's the key to making it happen." □

that you want that product," says Dave Lubars, exec VP-creative director, Leonard Monahan Lubars & Kelly, Providence, R.I. "I would only use technology if it was part of the [creative] idea and not the whole schtick."

Mr. Hayden agrees: "Technologies are the first refuge for people who have forgotten how to stop readers with headlines and graphics."

One problem with technologies is once they're used, they lose their novelty, some creatives say.

"Now that a musical ad's been done, who wants to do it again?" asks Roy Grace, chairman and creative director of Grace & Rothschild. The shop creates eclectic print ads for Paddington Corp.'s J&B scotch.

But Mr. Terriss disagrees on this point.

"Some technologies are one, two or three-shot uses, but others like 'magic window' [the technique used in the Grand Marnier ad] will be used over and over again," he says.

Yet, even Mr. Terriss admits to technology's limitations. "Technology can't do it all alone. You need a good creative mind to make it work." □

MARKETING SUCCESS STORIES

We had to reach thinkers. Our first thought: The New Republic.

The Association of American Railroads needed opinion leaders on their side in the fight against

allowing double and triple trailer trucks on the nation's highways.

The fight had to go from the opinion leaders through grassroots America all the way to Congress to get legislation enacted to freeze the big rigs at their present sizes.

"We needed to expose the big truck issue. We needed to get America into action," according to Ella Russell, advertising manager of the AAR. "We needed to get them writing and calling their Congressmen and Senators, telling them 'keep those big trucks off my roads.'

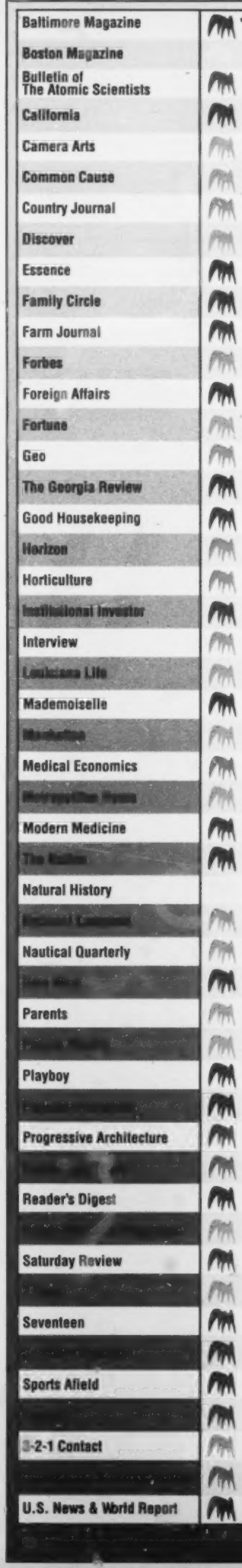
"Of course, when you do issue advertising, you address it first to thought leaders," added Ms. Russell. "So, of course, our agency recommended The New Republic, this year's national magazine award recipient for general excellence. 44% of their readers volunteer, 40% of them write to public officials, 27% of them work for politicians they admire, on and on. Why, 18% of them even lobby public officials. They're definitely our kind of audience."

AAR's advertising agency, Bergelt Litchfield, Inc., New York, hit the nerve that was needed with their emotionally charged advertising campaign. More than 100,000 phone calls, coupons and letters were recorded. As a result, the Lautenberg-Chafee Big Truck Freeze Amendment passed with the Senate Highway bill and a similar Big Truck Freeze provision is pending in the House as of this printing.

Thought leader publications like The New Republic got the grass growing in this grassroots effort.

MAGAZINES MAKE THINGS HAPPEN. MPA

ASME Spells Automatic Recognition



Few things spawn magazine self-promotion like the Calder awards, the industry equivalent of the Oscars, Gold Lion and Emmy awards.

Editors and publishers anxiously await the list of American Society of Magazine Editors' National Magazine Awards so they can take their bows, do a little breast beating and rub their competitors' noses in it.

But the awards accomplish more than stroking egos.

Advertisers say magazines are perhaps the most qualitative media buy, rising above strict number crunching and cost-per-thousand analysis. As such, the ASME awards bestow a seal of approval on publications and can help attract advertisers who are shopping for a quality editorial environment.

Reflecting how a good idea well executed isn't always a guarantee of long-lasting success, a number of award-winners are no longer with us.

However, some venerable titles do emerge consistently victorious. *The New Yorker* has taken home a closetful of the Alexander Calder-designed awards: seven for reporting, five for fiction and one for public interest. *Esquire* also has a crowded trophy case, winning five for fiction, two for design or visual excellence and one each for essays and criticism, a single-topic issue, feature writing and service to the individual.

Here, *Advertising Age* ranks the ASME award-winning publications based on how many plaudits have been bestowed on them since the competition began in 1966.

KIMBERLY MART

SIBLING RIVALRY

Seven Sisters scratch for share of changing market, and in the process make New York tabloid war look 'like kindergarten'

By Adrienne Ward

Not so long ago, the Seven Sisters had all the makings of a real family. They looked a lot alike, shared the same friends and hung out with the same crowd of advertisers.

They still do all that, but as the economy weakens, the target market ages and competition with other media increases, sibling rivalry among the sisters is reaching new heights.

This fall, the family feud is getting more ferocious. All seven women's service books are coming out with new or expanded ad campaigns emphasizing their individuality.

"Of all the fields of magazines, women's service is the most ferociously competitive," says Valerie Salembier, the former *New York Post* president who's now publisher of *Family Circle*.

"I'm new to the field and am absolutely horrified at the competitiveness. I thought there was nothing more competitive than the New York tabloid war, but that is like kindergarten compared to this," she says.

The Seven Sisters tag is enough to send some publishers and ad directors directly into battle.

"The publishers want nothing to do with the [Seven Sisters] label right now because it doesn't serve them anymore," says Valerie Muller, VP-media director at Pedone & Partners, New York. "They are general service, and that's really not a bad word. But in an era of specialization, general is considered negative. . . . That's why they are identifying for themselves a niche within the mass."

"Being one of the Seven Sisters was an honor a long time ago," says Ellen Levine, editor in chief of *Redbook*. "But times have changed. A lot of the Seven Sisters schools are co-ed now."

Most media buyers and planners say they shun labels whenever possible, but the volume of material they are required to keep up with each month can be staggering. The tag helps simplify their task.

Besides, says John Gray, senior VP-media director at J. Walter Thompson USA, New York, the women's service books look remarkably similar, no matter how you slice it.

"There are some subtle differences but they all tend to reach a similar audience," he says.

The magazines are homing in on those differences, however subtle.

"We have forced publishers to redefine the category," Ms. Muller says. "My side of the desk has said, 'OK, we won't use your old label. Then give us a new one. Give us a drawer to put you in. If you're not [a Seven Sister], then what are you?' "

At Hearst Corp.'s *Redbook*, the answer would be "juicy."

Redbook redesigned with the October issue and has launched a new ad campaign that expands its 7-year-old "juggler" theme. The $2 million ad blitz, via Rosenfeld, Sirowitz, Humphrey & Strauss, New York, uses the tagline "The Juicy Red Book," and includes trade print ads, outdoor boards and TV spots. The ads tout *Redbook's* new design and editorial emphasis on women as individuals. Ms. Levine says the magazine is more like an older sister to *Cosmopolitan* and *Glamour* than the Seven Sisters books.

The October *Redbook*, for example, carries a piece entitled "Why I Date Your Husband."

"If that cover line was in *Cosmo*," says Ms. Levine, "the title would be 'How To Date Someone Else's Husband.' "

The same issue has a story on obsessive mother love, using the cheerleader murder-for-hire trial as the news peg, as well as a piece by *New York Times* columnist Anna Quindlen on gray hair and the aging process.

The editorial focus is more personal, and stories are more journalistic, Ms. Levine says. "We want them to read our magazine and talk about it the next day," she says.

McCall's has left media buyers with the impression its focus is fashion and celebrities. "*McCall's* has taken fashion as their one-sentence definition. It is very celebrity, which is a fashion orientation," Ms. Muller says.

But the New York Times Magazine Group book, under Editor in Chief Kate White, is slowly trying to tone down the celebrity emphasis.

"I'd like to feel a good chunk of the magazine revolves around helping women pamper and nurture themselves," says Ms. White, who arrived in March from *Working Woman*. "So much of the past has helped women nurture others—work, husband, kids. . . . We want to encourage women to indulge themselves without feeling they have to apologize for it.

"It's hard for people in the industry to pick up on [the differences in women's service books] when they only skim through them . . . but readers pick up on it much better. A lot of it is just tone of voice and pace," she says.

"I'd like to feel a good chunk of 'McCall's' revolves around helping women pamper and nurture themselves."

McCall's launched a new ad campaign via Holland Advertising, New York, in September with the tagline "Straight to the heart." It represents the most substantial advertising done by the magazine in several years. Ads appear in the trade press and on telephone kiosks, and the budget is estimated at $1.5 million.

The Seven Sisters label doesn't bother *McCall's* Publisher Michael Golden, who says, "In the women's service field, [the phrase] Seven Sisters is a convenient name to give them; it makes it easy. But it doesn't mean they are interchangeable."

But *Ladies' Home Journal* Publisher Donna Galotti quivers at the moniker. "*Ladies' Home Journal* is really a step-sister," she says.

Ms. Muller says the Meredith Corp. magazine aims for a more sophisticated baby boomer than do the other Sisters.

"*Ladies' Home Journal* is addressing psychographics rather than the demographics of the '90s," she says. "Its approach is very service oriented, but it is addressing the intellectual, cultural side of women rather than the frivolous. *Ladies' Home Journal* probably has done the best job in being consistent in developing an [identity]."

The magazine has been running a trade campaign for several years that sets itself apart from others in the field by picking on their weaknesses; it does not, however, pick on its Meredith sister, *Better Homes & Gardens*.

More than any other book, *BH&G* is adamant about not being associated with the Seven Sisters.

"We're a family service, not a women's service magazine," says Marketing Director John Brown. "We are lumped with shelter books almost as often as we are lumped with the Six Sisters. We still have circulation hovering around 8 million, but the Six Sisters are down at 5 million or less. The reason is, we're not a women's service book."

BH&G also is getting back into advertising to the trade with a campaign from Ted Chin & Co., New York, expected to break later this year.

"We've been out of [trade advertising] for at least half a dozen years now, which is one of *Better Homes & Gardens'* problems," says Mr. Brown.

"I don't think there's anything at all wrong with being called one of the Seven Sisters," says *Good Housekeeping* Publisher Alan Waxenberg.

"There are good years and bad years. A few years ago, everyone said there was no way we were going to survive, but that hasn't happened at all" he says. "Each magazine has a platform that is different from that of the others."

Good Housekeeping has carved out one of the group's most definitive identities with its "New Traditionalist" campaign, which started in 1988 via Jordan, McGrath, Case & Taylor, New York.

Hachette Magazines' *Woman's Day* also is coming out with an ad effort this fall that attempts to clear up misperceptions of the magazine's reader. "In the eyes of the buyer, to some extent, there's a perception/reality of who the buyer thinks the reader is," says Robert Mate, VP-publisher. "We are trying to introduce a campaign that we hope better identifies who that real reader is."

The $1.5 million campaign is handled by Three Partners in New York.

Family Circle, published by New York Times Magazine Group, has a new ad effort up its sleeve, too. "We've been underpromoted in the last few years," Ms. Salembier says.

Lately, it has been concentrating on developing subscriptions over single-copy sales. Ms. Salembier says the magazine moved from 95% single-copy sales to a "fairly even split: 50% subscribers, 50% single copy today."

Mr. Mate says this fall's trade advertising war will help the Seven Sisters move away from the category label.

"I think they have all individually done a good job," he says. "But nothing happens overnight. You don't run an ad on Monday and then change the world." □

Charting a family feud

Ad linage and ad revenues, January-August 1991

	Pages	% change	Ad revenues	% change
Good Housekeeping	979.9	-6.8%	$102,490,674	3.0%
Ladies' Home Journal	906.6	-3.2%	70,652,440	4.7%
Family Circle	901.5	-12.7%	78,356,547	-7.2%
Better Homes & Gardens	797.5	-1.3%	99,060,673	9.3%
Woman's Day	742.5	-17.4%	57,914,886	11.0%
Redbook	666.6	-6.2%	44,389,163	-1.3%
McCall's	618.5	0.4%	49,809,664	10.0%

Circulation as of June 30, 1991 (in thousands)

	Total	% chg.	Paid subscriptions	% chg.	Single-copy sales	% chg.
Better Homes & Gardens	8,003.3	0	7,503.1	0.3%	500.2	-4.8%
Family Circle	5,151.5	-0.2%	2,449.4	28.1%	2,702.2	-16.8%
Good Housekeeping	5,028.2	-1.5%	3,710.3	1.4%	1,256.8	-9.3%
McCall's	5,009.4	0	4,512.1	-2.3%	497.3	27.2
Ladies' Home Journal	5,002.9	-0.4%	4,154.0	1.0%	848.9	-6.7%
Woman's Day	4,752.0	3.2%	1,419.8	155.6%	3,335.1	-17.7%
Redbook	3,841.9	-2.7%	3,175.6	-1.1%	666.2	-9.4%

Note: Percentage change in advertising chart compares January-August 1991 vs. January-August 1990; percentage change in circulation chart compares June 30, 1991 vs. June 30, 1990.
Source: Publishers Information Bureau (advertising linage and revenues); Audit Bureau of Circulations, FAS-FAX report, June 30, 1991.

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